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cule the ponderous psychological teachings anent this interesting being of Prof. Rowe, of New Haven; and she grieves sympathetically with the mother in a day when to squills and hot-water bags must be added "the ergograph and the sphygmometer." Mannerism in conversation is keenly suggestive; the closing of the chapter on the "Motive of Travel" shows deep sympathy and poetry of feeling. "Love's Catechism," "Should Women Propose?" "Do Men Propose?" "How Belinda Had the Grippe," and the "New Etiquette" are full of a lively sense of the ridiculous and a pungent habit of commenting thereon. In "The Cult of Being Busy" and "Nervous Prostration" she scarcely rises with her usual sprightliness to grasp the opportunity.

Appreciation must be expressed of the taste and dignity with which the publishers have dressed the volume. Where so much is pleasant it is unfortunate to see more than one indication of oversight, as in confounding Verlaine with Villon in quoting, writing "The Blessed Damosel" as *Demoiselle*, and others.

ROUND ANVIL ROCK. By Nancy Huston Banks. New York: The Macmillan Company. 1903.

This, a long story of Southern Kentucky by the author of "Oldfield," is meant to be a series of pictures of Kentucky's history nearly a hundred years ago, centering about the old Wilderness Road, and its legends of lawlessness associated with the mysterious figure of Philip Alston, Gentleman. As material we have the "Road" itself; the Kentucky Wilderness; the fervid Camp Meeting; the Dance in the Forest in Indian Summer with the country fiddlers; the Log Temple of Justice, bringing together Andrew Jackson and Peter Cartwright, the Methodist preacher; and as further types Tommy Dye, the turfman, Father Orrin, the Roman Catholic priest, the fugitive Sisters of Charity, and various figures of frontier life. An intended dithyramb on Kentucky's past, it contains references to Audubon and Abe Lincoln of course, to "Tippecanoe," George Keats, the brother of the poet, Mitchell, the astronomer, the first

steamer on the Ohio, the river floods, the Mammoth Cave, and aught else "that has made Kentucky famous."

But too often exaggerations abound, the sense of proportion becomes dimmed, the comments are too patently lugged in, and neither story nor situations go of themselves. The historical setting of Mr. Allen's "Choir Invisible" has had its influence here, as "The Kentucky Cardinal" seems to have suggested something of "Oldfield;" but there is not the subtle power of Mr. Allen, and not the charm of Mrs. Banks's own work in her idyllic sketches of Kentucky village life. The main strength has been employed upon the setting. The characterization is weak, and we take the author's label for it, for aught they reveal themselves, that the characters are good or bad. The plot, a story of love commingled with the struggle between law and lawlessness along the Wilderness Road and "Round Anvil Rock" as the pivotal point, a struggle in which law and love both win, becomes more coherent toward the close. At the first there was too much descriptive padding. The illustrations are indifferent.

RODERICK TALIAFERRO: *A Story of Maximilian's Empire*. By George Cram Cook. With illustrations by Seymour M. Stone. New York: The Macmillan Company. 1903.

We have here another story of the soldier of fortune, distinguished by the usual adventures in love and war, with even an added coup, as amateur matador, thrown in, which affords opportunity for a vivid and minute description of a bullfight. The scene is in Mexico, and the historic background rather broadly made use of is the republican movement under Juarez, ending in the execution of Maximilian.

The book is interesting, having a rapid action and romantic setting. As is frequent nowadays, one sees or fancies he sees the hope of a hit or dramatization, and material is lugged in to catch the popular fancy, or a stage effect carefully worked up.